

Re-mapping the Territory: immersive exhibition practices in the expanded field

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Introduction / Abstract:

During the last decades, various city locations have been reconfigured or put back into the forefront thanks to the evolution of mapping technologies and touring works for public spaces. Most interestingly, immersive interactive technologies are equally used to ‘re-map’ vast interior spaces and to create a new type of participatory user experience. With the expansion of the exhibition field also comes a re-definition of spatial politics and audience participation.

Based on theoretical research (Wigley 2016; Graham & Cook 2010; Mondloch 2010; Krauss 1979) and distinctive examples from contemporary exhibition models, the present paper seeks to trace the interrelation between space, immersive exhibition practices and the use of new technologies in an attempt to present spatial politics as a potential methodological tool.

Immersiveness in the Expanded Field

While reading canonical texts on the topic of immersive practices and new mapping technologies, and throughout the present research, Rosalind Krauss’ “Sculpture in the Expanded Field” (1979) kept appearing as my own personal guide. The essay has been a valuable point of reference, since I found a great resemblance between Krauss’ architecture / landscape divide and the projected image / space correspondence that runs as a theme in current cases of interactive and immersive

exhibits. Written nearly forty years ago, it attempted to examine the category of ‘sculpture’ that was, by that time, “made to become almost infinitely malleable” whilst “nothing, it would seem, could possibly give to such a motley effort the right to lay claim to whatever one might mean by the category of sculpture” (Krauss, 1979, p. 30). Krauss developed a diagram based on Klein group logic (in this case two sets of binaries: landscape, not-landscape, architecture, not-architecture)¹ with the help of which she managed to prove that the field of sculpture was expanded and had come to accommodate various other disciplines. Based on the above diagram and after having briefly examined the practice of American sculpture during the 1960s and 1970s, she concluded that what was being defined as sculpture fell into one of two trajectories: one that leans towards installation and one that tends towards land art. They both moved away from what – up to that point in time – was perceived as Modernist sculpture. Historically, and apart from its main art theoretical appeal, the essay functions as proof of the death of Modernism and the beginning of the – then new – era of Postmodernism. The main ideas examined, however, are still valid today, and her Klein group model serves as a key for the understanding (or deciphering) of numerous art categories.

Starting off with two axes (the complex and the neuter), each defining a relationship of pure contradiction with the other (in this case: landscape and architecture, not-landscape and not-architecture), Krauss developed the diagram with two further relationships of contradiction (landscape and not-landscape, architecture and not-architecture) and then two relationships of implication (landscape and not-architecture, architecture and not-landscape). The expansion of the field came from

¹ For the relevance of the essay in relation to contemporary artistic and architectural discourse, see “Expanded, Exploded, Collapsed?” (2010, Sculpture Centre, New School, New York City), panel in celebration of the 30 years since the publishing of Krauss’ essay (online at: <http://vimeo.com/12458089> [last accessed: 12 July 2018]) and Papapetros & Rose (eds) (2014).

the logical expansion of a set of binaries that brought about the creation of a new quaternary field.

The idea of binaries creating different sets of ‘situations’ within which an exhibit and/or exhibition is to be found (or categorised) has been a very helpful trajectory to keep in mind whilst attempting to find the golden rule for a ‘curating-screen-media’ paradigm in the context of spatial politics. It served to underline that different rules apply to each situation and practice and to accept that it is not necessary to place all practices within a dominant single discipline and that, even when so doing, the latter could still move from one diagrammatic binary to another. If the Klein group was to be expanded, it could include different sets of binaries and demonstrate the relevance of the expanded field when considering exhibition practices. In this respect, and within the framework of the present paper, potential suggested binaries would be (participants’) performance / architecture, screen installation / landscape, screened image / site construction².

If we were to apply the Klein group diagram to mapping technologies, we could equally find a plethora of axes to start with. I see the projected image as creating an environment in relation to the physical space where it is exhibited and functioning inseparably as one entity in a state of limbo which, in my opinion, is not as striking when referring to static objects. So (not-)specificity of the type of projected image and (not-)specificity of location would be one, (not-) fixed duration and (not-)predetermined exhibition specifications would be another, (not-)public

²In the preface of *Entangled - Technology and the Transformation of Performance* and in an attempt to justify the limited notion of discipline in his book, Chris Salter (2010) exclaims: “Where for example, do we place the pioneering work of the British architect Cedric Price, who worked with Joan Littlewood, a politically motivated Marxist theater director in order to create a ‘Fun Palace’ that was neither completely architecture nor theater but an interactive, technologically driven public play space for performances in everyday life? How do we classify something like *9 Evenings: Theatre and Engineering* using traditional artistic disciplines like theater, dance, or visual art? Where is one to place the range of performative works from artistic collectives that arose in the 1990s, inventing computer-based interaction techniques that straddled the research lab, the media arts festival, the academic conference circuit, and commercial industry?” (Salter 2010, p. xvi).

space and (not-) immersion of the audience would be another and the list of binaries would be endless³. The expansion of the field does not refer only to the practice of sculpture and its development throughout the years, but also to the opening up of the art practice domain to other disciplines; the field thus also expands from the arena of art theory to the wider space of culture.

Furthermore, the idea of binaries that create new syntheses, *in lieu of* strict definitions and set of canonical concepts, can help us to think of immersive practices in terms of what they do and how they operate as a set of behaviours depending on space itself, the audience, the environment and technical characteristics. The latter can then introduce us to a different type of thinking as far as exhibitions are concerned: one that is concerned with the ‘mapping’ of the territory itself instead of the placement of exhibits in space.

Starting off with the ‘immersive’ condition

The terms ‘immersion’, ‘immersive environment’, and ‘immersive artwork’ are increasingly used in contemporary discourse when referring to exhibition practices and new technologies. They might refer to interactive environments (where a visitor must do something –i.e. press a button, walk over a designated area, move his or her hands in order to provoke a reaction) or simply to situations where one is ‘lost’ into the exhibition space (due to a reconfiguration of the space itself, for example). Immersive environments *per se* are not an unknown condition for us on an everyday basis; in his “Discursive versus Immersive: The Museum is the Massage” [sic] (2016), Mark Wigley argues that all overlapping flows of information operate, in

³ A quick online search resulted in innumerable examples where the logic of the expanded field was applied to all kinds of thematic agendas, from bakery to *Star Wars*. It is beyond the point to mention this here but it also constitutes an interesting fact that the Klein group *per se* was seldom mentioned, since most writers’ inspiration (and first point of reference) seemed to be the Krauss essay.

fact, as “an immersive environment and as a discursive system of detection, analysis and visualisation” (Wigley 2016, p. 1).

In this context, the main trajectories as far as exhibition practises are concerned are between the ‘discursive’ and the ‘immersive’ exhibition. Historically, the museum has been the keeper of precious artefacts, a place where one would go and be faced with paintings hanging from a (usually white) wall, sculptures on a pedestal, and generally objects on display to be viewed by the public. The discursive element has always been a strong feature of museum politics, as the latter were meant to primarily serve an educational and taxonomical purpose. The visitors read the wall label, observed the exhibit, walked in a linear manner to chronologically proceed in the history of art that was presented to them. In this way, what was achieved at the end of the visit was the accumulation of encyclopaedic knowledge towards an artist, a period, and/or a movement. The organisation of space, along with the visitors’ linear movement within it, as well as the elevation of objects into an ‘exhibition status’ promoted the “logic of vision” rather than the “logic of the multi-sensory” (Wigley 2016, p.2). Exhibitions were thus based on the discursive principle, hoping to inform and educate their audiences. Still, there is never an absolute ‘discursive’ or ‘immersive’ model. One could argue that by promoting vision at the expense of the other senses, the museum space had already created an immersive environment. In a study concerning the architecture of museums, Victoria Newhouse explains that the main rooms of museums were built to isolate the outside world:

Modern museums eventually banned all architectural articulation for fear that the eye might stray from the art: also frequently banned was natural light.

(Newhouse 1998, p.47)

Apart from the space itself, the exhibit too may also have an effect in the experience of the physical surroundings. In 'Art and Objecthood', Fried (1967) defined clearly the differentiation between Modernist art and the arts that dealt mostly with space or time. In the case of interactive projected images, both of the latter notions usually form a central part in their being and presentation. If one opens up the argument even further, it could be suggested that contemporary art production "is a proposal to live in a shared world, giving rise to other relations, and so on and so forth, ad infinitum" (Bourriaud, 2002: 22). The aesthetic experience here is closer to the notion of social exchange and immersion rather than artistic appreciation. Fried accepted that this new genre, "inasmuch as it compelled a durational viewing experience akin to theatre, undermined both the medium specificity and the presumed instantaneousness of modernism" (Mondloch, 2010: 1). Cinema, on the other hand, was never in danger of theatricality, as the screen was not experienced as an object functioning in a specific physical relation to us (Fried, 1967).

Kate Mondloch, in her extensive analysis on viewing media installation art, suggests that the divide suggested by Fried between Minimalism and the cinema gradually diminished with the expansion of the field of art and media practices in the 1960s and 1970s, and the consequent overlapping of boundaries between the sculptural and the cinematic (Mondloch, 2010: 1). Once more, Krauss' set of binaries come to the forefront; moving on to the contemporary era and new media, one needs to go beyond the viewing regime and thing in terms of "processes, interactivity and networks" (Graham & Cook 2010, p. xiii).

In any case, the isolation from exterior space and 'mov[ing of] the body inside knowledge' (Wigley 2016, p.5) constitutes a state of immersion, whether we refer to a Modernist exhibition model or not. Nevertheless, for the purposes of the present

paper, and within the logic of spatial politics and mapping, ‘immersion’ here will be used in relation to multi-sensory exhibits rather than objects in a traditional exhibition setting.

Theories on immersion range from the philosophical to the technical, but what makes Wigley’s account relevant to the current topic of spatial politics is that, as a trained architect himself, he approaches the subject in terms of space and its configuration/design. Is immersion really so dependant on spatial politics? And how is an exhibition space, whether indoor or outdoor, mentally mapped by its visitors? Wigley suggests that “the immersive exhibition or installation represents a loss of th[e] subject/object spacing by using the language of the multi-sensory as opposed to the language of vision” (Wigley 2016, p. 2). In an immersive condition, there are no gaps or “sense of separateness” in space (ibid.) and visitors become part of the exhibit.

Nevertheless, there are times when ‘immersion’ refers more to its own representation and thus constitutes a visual image rather than actually *being* immersive. The excellent referenced example by Wigley is the *Rain Room* (2012-3), an installation by Random International at The Curve (Barbican Centre, London, UK). Visitors walk across the winding corridor that is the gallery space whilst being faced with 100 square metres of falling water. Motion sensors stop it from falling above each visitor. One can listen to the rain, see it around him or her, be enveloped by it but not be immersed in it as visitors never get wet. It is precisely this non-immersion that makes the installation particularly interesting: we are literally ‘mapped out’ of the rain whilst our *dérive* in the exhibition space continually triggers a ‘dry’ itinerary.



Illustration 1: James Turrell, *Dhātu*, 2010, Gagosian gallery, London [Gagosian Gallery]

Some other times, immersion is achieved especially due to this lack of boundaries or separateness in space. In James Turrell's *Dhātu* (2010), presented at the Gagosian Gallery in London, the visitor is led through a set of stairs into a formless space with no discernible 'edges' or limits. The feeling of standing in a room without being able to see where the walls are is initially awkward and unsettling. A light fog covered all edges of the area, thus making any mental mapping of the space around us impossible. At the same time, the source of light at the centre of the space gradually changed colour and created a nearly hypnotizing effect on the visitors. After a while, there was a sensation of being immersed in colour whilst not knowing where to place ourselves within our surroundings. The gallery's press release stated that "the imageless and formless landscape of *Dhātu* [...] yields an emptiness filled with light that allows the viewer to feel its physicality" (Gagosian 2010). Indeed, in this case, the lack of boundaries both reminded visitors of the pure physicality of space

(together with all the preconceptions that we might hold about how a space should be mapped and defined) and immersed them in a state of limbo, in an in-between moment of being inside the space and a part of it. In this case, an enclosed space is ‘un-mapped’, i.e. its own spatial limitations are broken down and reconfigured as an abstract unknown territory. It is light, in this occasion, forming space, and it takes over the physical properties of construction materials in setting the abstract boundaries of the enclosed space. Playing with light for over half a century, Turrell has reached the point where he can create installations that make us re-conceptualize the idea of physical space itself.

In both occasions, the participants’ role was to merely be there and experience the moment. There are no words, documents, or artifacts to observe and movement (or not) in space seems like the only action to follow. “In the immersive exhibition, the (art) object is transformed into its environment”, Wigley argues (2016, p. 3). In this light, one could suggest that what is being created is a new space, a new map of the space, and a new atmosphere where visitors / participants constitute part of the final work.

Urban experiments in the re-mapping of public spaces

For Rafael Lozano-Hemmer, currently one of the most established new media artists worldwide, the concept of including the audience in his works is of paramount importance. His *Relational Architecture* series comprises of a number of large-scale interactive works that tour around the world and are usually exhibited in urban outdoor spaces. In one of his first participatory works, *Vectorial Elevation* (1999), he asked from his public to turn their searchlights towards Mexico. In *Body Movies* (2001), projectors showed portraits of people taken from different cities and countries

onto tall buildings in city squares. The latter didn't initially appear, as they were flooded by projected light. As soon as people walked past the area, their shadow revealed the portraits, and they could either perfectly fit into the shapes of the portraits (by moving closer or further away from the shadows, thus becoming bigger or smaller in size) or move around them. In the same logic, *Under Scan* (2005) maintained a similar model with passengers' shadows activating pre-recorded portraits, only this time the portraits were meant to be as similar as possible to the passengers in question (for example, a man taking a picture with his mobile phone would most likely trigger the short clip of another man doing exactly the same)⁴. The pre-recorded portraits belonged to people living in the host city which, in turn, presented to the world an ephemeral monument for the individuals populating said city. In this way, the series title, "Relational Architecture", becomes topical, since it refers to both the people populating the space and the people involved in its appearance (in this instance, the pre-recorded portraits). The projected image here reconstructs the pre-defined image of urban space: all of a sudden, the usual movement in an urban environment is altered, and with this its identity.

The work was initially commissioned by the East Midlands Agency and, before its London appearance, had been installed in squares and pedestrian thoroughfares in Derby, Leicester, Northampton, and Nottingham. On the opening ceremony of *Under Scan* in Trafalgar Square, an East Midlands Development Agency representative shared with the audience the agency's decision to fund an artwork that would not exist passively as one more ornament in a public space but would instead function pro-actively in order to put some life back into specific locations in the midlands,

⁴ For a detailed presentation of *Under Scan* in relation to the curatorial praxis and new media in public spaces, see Papadaki, Elena (2015).

such as town squares and open markets⁵. In short, a dynamic art installation was chosen in order to get people out of their houses and into public spaces. In this sense, and even temporarily, the public space itself is being re-mapped by the changing crowd dynamics. An empty town square suddenly becomes a meeting point; people start interacting with each other in order to trigger different pre-recorded portraits; there is noise where there was silence. A static place is thus turned into a flexible site and a dynamic platform of expression.

By creating a space which was open to all and at all times, Lozano-Hemmer manages to create works that result in the potential bonding of people and the sketching of a 'resident's profile' for each city he visits. François Matarasso, Chair of the Arts Council England East Midlands, explained:

The invitation to Rafael Lozano-Hemmer to work in the East Midlands, in partnership with regional artists, filmmakers and audiences [...] showed a commitment to exploring how new technologies, might bring people from different places and with different backgrounds together in artistic development. Lozano-Hemmer's innovative use of new media in public spaces, and his approach to opening up shared processes of creation with his audience, made him the ideal choice for this commission".

(Matarasso in Lozano-Hemmer & Hill 2007, p. 7)

⁵ Opening ceremony of *Under Scan*, East Midlands Development Agency representative, 15 November 2008, London.



Illustration 2: *Under Scan*, 2010, participant and projected video portrait both with cameras/ mobile phones, Trafalgar Square, London [Antimodular Research]

The most significant success of the project, according to Matarasso, was in “creating a space for playful interaction between people, and in framing suggestive questions about the meaning of such mediated relationships” (ibid.).

The final outcome is an orchestration of processes that relate technology to human relations, urban studies to human relations, tourists to the local population. Besides, Lozano-Hemmer defines his works as “relationship-specific” rather than site-specific (Graham 2003, p. 29). The participants are immersed within the work and mentally re-map the space surrounding them via said work. The identity of urban space *per se* is temporarily altered in terms of foot traffic, movement, light, noise, and shadows. In this respect, the work is not merely immersive and interactive in terms of product but also in process. And in this context, the urban citizen is put in a central position in the sketching of the contemporary landscape.

Described as an “interactive video installation for public spaces”⁶, the work was “intended as a public takeover of a city by its inhabitants” (Hemmer quoted in Stoel 2008, p. 115). In this respect, Lozano-Hemmer’s practice constitutes a continuous series of excellent case studies in order to exemplify the curatorial paradigm shifts when the interactive projected image operates in public spaces and address issues of locality, interactivity and participation in the field of new media art and mapping technologies.

The architecture of a public space becomes relational at the moment it begins to connect to other elements (from the crowd populating it to the history behind its existence) and to the people involved. Lozano-Hemmer calls his works ‘relational architecture’ because he sees them as being ‘relationship-specific’ for each particular audience and public space (Graham, 2003: 29). Even the term ‘architecture’, if one is to see it as a relative concept, could be referring to the actual ‘end-product’ of the artwork, i.e. to the activated – by living agents – volume of a space with the pre-existing construction, plus the participation of the audience.

Under Scan could be seen as an architectural element not so much because it transforms a specific architectural volume (a building, for instance) but because it turns a static space (such as, for example, Trafalgar Square) into a flexible site. The blending of the material and the virtual creates new relations between the physical environment and the participants.

⁶ For a detailed presentation of the rationale behind *Under Scan*, see http://www.lozano-hemmer.com/under_scan.php [last accessed: 12 July 2018].

Re-mapping the territory in indoor exhibition spaces: the first all-digital museum

Moving away from outdoor public spaces, it is interesting to see how the interactive participatory paradigm can be applied to exhibition spaces via mapping technologies and how this affects both the conceptualisation of space itself and the visitors' behaviour within it. In his study on the ideal exhibition conditions and the relationship between context and space, *Inside the White Cube*, Brian O'Doherty famously claimed that "a gallery is a place with a wall, which is covered with a wall of pictures" and where the wall itself "has no intrinsic aesthetic" (O'Doherty 1976/1999: 15-16). The idea of the plain white walls with no windows as the ideal exhibition space has been gradually re-appropriated and given a new identity with the introduction of new technologies and projection mapping within the exhibition space.

Borderless, the permanent exhibition by the art collective TeamLab at the Mori Building Digital Art Museum in Tokyo which opened to the general public in June 2018, stands as a witness to this change by being hailed as "the world's first all-digital museum" (Mori 2018). The exhibition, spanning across 10,000 square metres, doesn't have a single painting or sculpture in sight; it does feature, though, 520 computers and 470 projectors. In fact, if one took away the projected images, the space would be nothing more than a series of carpeted rooms and corridors with uneven floors and a big number of grouped objects (such as lamps or plastic tubes) hanging from the ceiling. It is precisely the multisensory and interactive aspect of the exhibition that turns it into a re-mapped space. Throughout the venue, motion and touch sensors trigger the installations and projections; if you stand still, flowers will begin shaping around your feet. If you touch your body against the wall, lines will

form around it. In other rooms and corridors, touching the walls triggers different shapes and patterns.

Before entering the exhibition space, a member of staff raises a series of paper cards to the queuing public that introduces the spectacle. These alternate between the Japanese and the English language. “Enjoy this borderless, continuous and unified world, where no two moments are ever the same”, one of them reads. Indeed, the exhibition space is literally mapped by the visitors populating it. They are the ones creating a big part of the imagery by touching, walking or standing. Never can the exhibition be the same at any other given moment.

The exhibition website doesn’t offer much information (such as the names of each room, the activities than one can engage with there, the history and/or meaning behind some of the recurring patterns in TeamLab’s work, etc) other than psychologically prepare us for what is to be experienced:

TeamLab Borderless is a group of artworks that form one borderless world. Artworks move out of the rooms freely, form connections and relationships with people, communicate with other works, influence and sometimes intermingle with each other.

Create new experiences with others, immerse yourself in borderless art, and explore the world with your body.

(TeamLab, official *Borderless* website)⁷

Although the statement might sound slightly abstract and poetic, it is nevertheless perfectly accurate in communicating the conditions of experiencing the spectacle. After the visual shock of extreme colour that prevails everywhere, the first thing that could strike one as unique in *Borderless* is the non-horizontal viewing regime. Moving projections fill the whole space and, as such, they re-map both the territory and the visitors’ behaviour within it. There are vast corridors from which one

⁷ For further information on the exhibition and its technical characteristics see <https://borderless.teamlab.art/> [last accessed: 12 July 2018].

sees flowers blooming, animal-like characters running, waterfalls, and sea waves that indeed, often intermingle with one another. Apart from the open-plan spaces, there are also rooms with specific themes, such as “Forest of Lamps”, “The Crystal World”, “The Tea Room”, “Sketch Aquarium”. They all have different navigational modes and visual patterns running across them. In the “Crystal World”, for instance, one is found in a large space with mirrored walls and plastic crystal bars hanging from the ceiling to the floor. In a separate room with a monitor (or via the downloaded app), the visitor can choose a “crystal world” character (such as fire, firefly, light, water, forest, sky, rainbow, etc), slide the character to the top of the screen and the world it represents is spread onto the physical space.

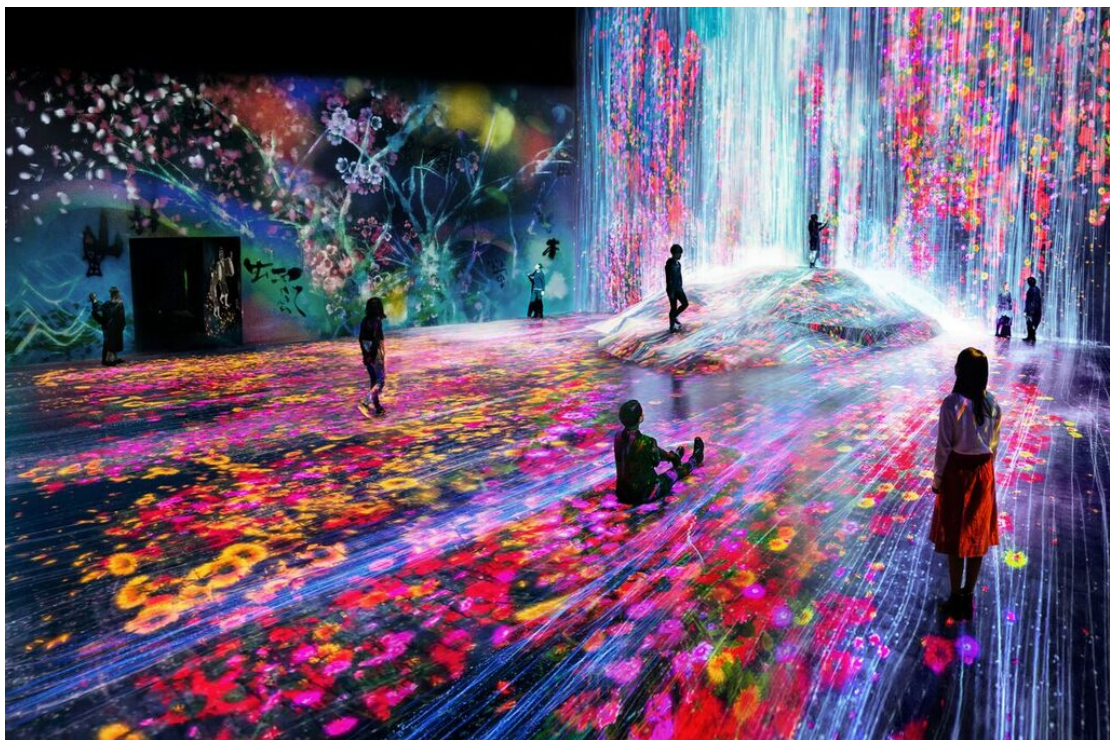


Illustration 3: TeamLab, *Borderless (Waterfalls)*, 2018, Mori Art Building, Tokyo, Japan [TeamLab]

There are some wall texts, explaining in simple terms the ideas behind the chosen visual imagery and/or story behind each projection pattern (such as “Ecosystem”, “Waterways and Transportation”, “The Relationship of Fruits and

Insects”, “Lifestyle of a Star”, “The Three Laws of Mechanics”) but those do not constitute prerequisite reading for either participation in said space or navigation within it. Although they confirm Wigley’s (2016) central point that the discursive and the immersive are interlinked, the above information is not a condition for immersing oneself in the spectacle.

Returning to the impressive viewing regime that is imposed upon the visitors, it defies all principles governing static exhibition practices. Not only does one *not* scan horizontally at the average gallery hang of 145 cm, but needs to constantly navigate at a 360° angle in order to be able to witness the movement in space. There are waves flooding whole rooms, flowers blooming, a procession of magical animals and funny creatures running across the walls, floors and ceilings. Moreover, each gesture from the part of the spectators / participants triggers a visual reaction onto the surface touched. The whole space (from floor to ceiling) is mapped based on its interactivity: there are multi-layered surfaces from which one can slide, stand, jump and even do trampoline. Within this –seemingly- anarchic exhibition model, the orchestration of movement is immaculately ‘designed’ as well. The mapping of the territory, in this case, creates a full immersion within the artificial space and the integration of people within it.

There are plenty of discursive elements (such as references to Japanese culture and tradition) within the exhibition space that often give a narrative continuity to the different thematic rooms, but it feels that their integration within a wider body of historical and/or cultural knowledge is not a central theme in TeamLab’s approach⁸.

⁸ An example of this is a frog-like creature that keeps appearing in TeamLab’s exhibitions. Having encountered it in both the *Au-delà les Limites* exhibition in the Grande Halle de la Villette (Paris, 6 May – 9 September 2018), and *Borderless* (Tokyo, Mori Art Museum, opened on 21 June 2018 – permanent exhibition) but also in their office headquarters in Tokyo, I was told that it is inspired by the Chōju-giga characters, some of the earliest picture scrolls in Japanese history dating back to the 12th century.

The main focus of this group of ‘ultra-technologists’ lies in removing the barriers between the work and the viewer (Biswas 2017). In a state of immersion, the visitors become indeed part of the projected work (sometimes in a literal manner, as images are projected onto their bodies) and a structural part of the overall imagery surrounding the created landscape.

In an informal interview with Kasumasa Nonaka, a member of the social branding team, at their headquarters in Tokyo, the latter explained that the group’s central point of reference has always been the physical space and the ways in which it can be enhanced by the digital. Indeed, although TeamLab’s technological capacities seem to be endless, they always use them in relation to their respective exhibition sites and in order to find new ways in which viewers can become active participants and ultimately part of the work itself (Toshiyuki Inoko, quoted in Biswas 2017).

What *Borderless* achieves, via a radical re-mapping of space and the active use of its participants / visitors, is the creation of a new type of ‘total work of art’; a work combining all arts and guaranteeing full immersion. The design of the site offers endless interaction possibilities and heightens the senses. In this way, it offers immersiveness in Wigley’s sense of the term: an exhibition that “give[s] visitors a sense of being detached enough from the world to reflect upon the world” (Wigley 2016, p. 3).

Conclusion

Substantial research has already been conducted on the effects of digital interactive works and projection mapping in relation to space, the curatorial praxis, and the presentation of digital images. However, the original contribution of this paper lies in the exploration of the active re-mapping of space via these technologies

that, in essence, constitute the sole exhibit. Consequently, it will be interesting to conduct further research on the effect that this potentially has for institutions / curators / artists and their respective audience. There are two main theoretical threads here : thinking in terms of *exhibitions/performance/ events* (rather than isolated objects) and in terms of *immersion* within the exhibition space. To this end, the mentioned examples have been essential in emphasising a paradigm shift between changing audience behaviour and context. Further research could be carried out on the public in relation to their engagement with the interactive projected image and with their own individual conceptualisation of space. The purpose here is to demonstrate the interaction that exists between space and interactive projected image, as well as the cultural conditioning involved in the reception of the work.

One of the main challenges during the integration of interactive projected images within the realm of exhibiting practices is the necessary re-mapping of space. In this context, spatial politics can be used as a methodological tool in order to understand and interpret contemporary exhibition practices. Thinking in terms of binaries (space / site, landscaped interior / projected image, screened image / site construction, etc) and in terms of the discursive and / or immersive elements of an exhibition may help in defining the visitors' experience as well as the exhibition's initial aims and goals as far as physical space is concerned. Most importantly, it helps keeping focused on the most central figure in nearly all interactive projected image exhibits: the public as an active participant that defines and shapes both work and exhibition site.

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